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The Art Association of the Masonic Temple Philadelphia

Description of Decorations, etc.

AUG 13 1908

Masonic Home of Pennsylvania

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MASONIC TEMPLE

THE ART ASSOCIATION *of the* MASONIC TEMPLE PHILADELPHIA

A DESCRIPTION OF THE DECORATIONS OF THE VARIOUS HALLS AND GRAND BANQUET ROOM OF THE TEMPLE

WITH ILLUSTRATIONS





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The Masonic Temple

PHILADELPHIA, PENNSYLVANIA

THE Masonic Temple of Philadelphia is, we believe, the largest and most costly edifice ever erected for the exclusive uses of the Masonic Fraternity. The ground on which it stands was purchased July 1, 1867, and has a frontage on four streets,—one hundred and fifty feet on Broad and Juniper Streets, respectively, and two hundred and forty-five feet on Filbert and Cuthbert Streets,—the Temple occupying the entire block. The corner-stone was laid June 24, 1868, and the Temple was completed and dedicated September 26, 1873, the cost up to that date being $1,569,092. About three hundred thousand dollars have since been expended on alterations, improvements, and decorations. It is a perfect type of Norman architecture, and was built of Quincy and Fox Island granite. In its construction and in its furnishing none but the best and most durable materials were used, and, after a lapse of thirty years, no fault has been discovered in the structure. It is a lasting monument to the Fraternity it represents.

The Art Association

THE Art Association of the Masonic Temple, Philadelphia, Pennsylvania, was organized October 22, 1887, with the object of decorating and embellishing the various Halls of the Masonic Temple, of giving them artistic, historic, and Masonic beauty, and also of decorating them with statuary, paintings, and other works of art; the funds for this purpose being supplied by its members, from annual dues of one dollar each, contributions from individuals, and from the various Masonic bodies meeting in the Temple.

The first president of the Art Association was Past Grand Master Brother CLIFFORD P. MACCALLA, who died on April 24, 1891, and was succeeded by Past Grand Master Brother MICHAEL ARNOLD, who died on April 24, 1903, he being succeeded by Past Grand Master Brother GEORGE E. WAGNER, the present occupant of the office. Among its Managers, at various times, have been the following Brethren: JAMES H. WINDRIM, the architect of the Temple; JOHN SARTAIN, the world-renowned artist; Professor MAXWELL SOMMERVILLE, of the University of Pennsylvania; Colonel M. RICHARDS MUCKLÉ; JOHN J. GILROY; GEORGE W. KENDRICK, JR., Right Worshipful Deputy Grand Master; THOMAS R. PATTON, Right Worshipful Grand Treasurer; and many others of the highest standing in the Fraternity and in the community.

Under the immediate supervision of the Art Association the following named Halls have been decorated: Egyptian, Ionic, Norman, Oriental, and the Library, descriptions of which will be found on the following pages. The Bronze Gates, at the entrance of the cross hall, near the main



GRAND BANQUET HALL

entrance, were purchased by it and presented to the Temple.

Following the impulse given by the Association, the Grand Lodge, through its Committee on Temple, has beautified Corinthian Hall, Grand Banquet Hall, the Grand Master's and the Most Excellent Grand High Priest's Apartments, and also other executive offices and the corridors. The portraits pendent in Ionic Hall, and in other Halls of the Temple, were largely due to the inspiration derived from the Association.

How far the Art Association has succeeded in accomplishing the objects of its formation can be determined by an inspection of the work already done. There is still a large field open for its usefulness in providing other works of art and embellishments that will "perfect the adornments of the already perfect architecture of Philadelphia's Masonic Temple, now, in all respects, the grandest Masonic Temple on the face of the globe."

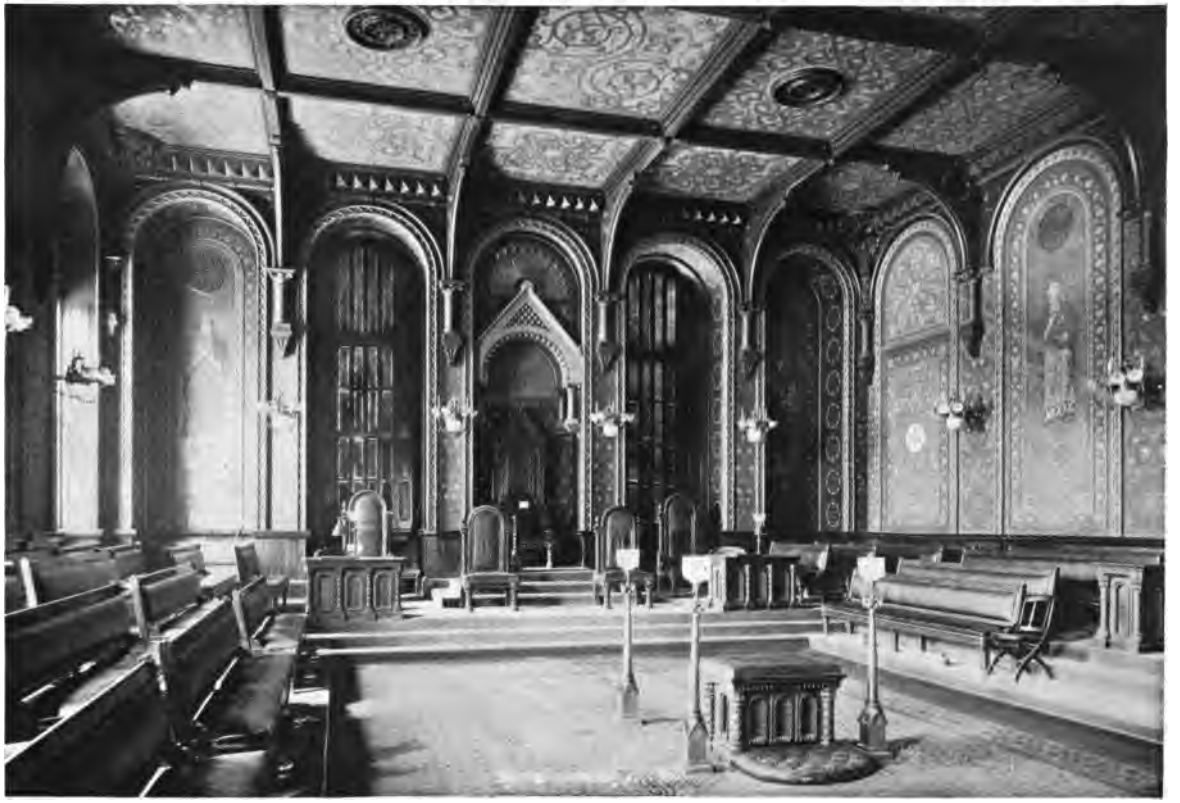
The Art Association did not seek to make the Temple so attractive that the Brethren would forsake their homes for it, but to beautify, to dignify, to vivify the cold, dead walls, the naked pillars, and the blank ceilings, so that they might speak through the mystic symbols and the historic figures which adorn them, and thus teach Freemasonry to the eye, while its ritualistic ceremonies teach it to both the eye and the ear, and through them to the understanding and the heart.

Norman Hall

THE characteristics of the architecture and the embellishments of Norman Hall are, properly speaking, Rhenish Romanesque, but the term "Norman" is indiscriminately used for any example of early round-arch architecture.

Norman Hall is an oblong apartment. The east and west walls are divided into three bays by broad piers with heavy arching; in similar manner the north and south walls are treated, the centre bays of the east, south, and west walls having pedimented niches carried on short columns with foliated caps and supported on heavy corbels. From the face of the piers short columns, also supported on corbels, carry, through the intermediate of curved ribs, the heavy beams which, crossing at right angles, divide the ceiling into panels.

Additional force is given to the arching over the piers by the carrying around of strongly marked wooden arches with decorated spandrel-panels, the billet moulding and nail-head ornament appropriately marking the junction of walls and ceiling. A plain wainscot with moulded base and cap extends around the room, following the angles formed by the piers. The decoration, though elaborate, and rich as gold and color can make it, is quiet and dignified, and in exact harmony with art tradition. The piers are painted deep olive-green for the whole height, and the surface is embellished with an interlacing ornament of various colors picked out with gold. The panels between the piers not occupied by windows contain life-size figures on a gold mosaic background, and interlacing stem-work of a Celtic character. The figures, executed in conventional manner, have the



NORMAN HALL

draperies outlined and shaded with gold, and each figure is represented as bearing the working-tools of the Freemason, —viz., the plumb, trowel, square, mallet, rule, and compasses. They are enframed by a raised border containing chevron and dog-tooth, richly colored and gilded, forming the outside border of the picture. The details of the walls are in strict accordance with the designation of the room, and made to produce their full value to the general scheme.

The panels of the ceiling are painted a deep blue, with the portions outside of the ornament tinted a chocolate brown. The decorations consist of alternating patterns of involved ornament of a style found in ancient Irish or Scandinavian manuscripts; they are effectively rendered in various shades of the primary colors, heightened in parts by silver and gold.

The floor-covering has a background of deep greenish blue, flecked with figures in gold shades and red and black. These are judiciously distributed to relieve the surface, which, with a border of a rich interlacing design, produces the effect of a large rug.



Ionic Hall

THE Ionic style, by its lightness and elegance, afforded peculiar opportunity for the application of the artist's brush, and the result is that Ionic Hall is now a marvel of beauty and refinement, both in architecture and artistic decoration.

The Ionic order of architecture derived its name from its place of origin, Ionia (where King Ion reigned), in Asia Minor, which was originally peopled by emigrants from Greece. Refinement and elegance are the characteristics of this style, both of which are apparent in the Hall.

The pillars are finished in an ivory or cream tone, and their capitals are enriched with gold and a trace of vermilion. The panels, which are filled with full-length portraits, in oil, of Past Grand Masters JOHN THOMSON, PETER WILLIAMSON, RICHARD VAUX, CONRAD B. DAY, PETER FRITZ, ROBERT CLARK, CLIFFORD P. MACCALLA, JOSEPH E. EICHBAUM, and HENRY W. WILLIAMS, are in Pompeian red. The walls are painted a delicate blue, and altogether there is a harmony of ornamentation captivating to the eye.

The ceiling of Ionic Hall represents the blue vault of heaven, in the centre of which blazes the mid-day sun, in a sheen of glory, surrounded by the planetary and zodiacal signs, indicative of the starry canopy through which the sun proceeds. All this is highly symbolical, especially to the Freemason. The sun, as the physical source of light, is at once the emblem of Masonic Light, and the symbol of the infinite power and glory of the Grand Architect of the Universe. The twelve signs of the zodiac represent the twelve portions of the heavens through which the sun courses during the twelve months of the year. Assyrian cylinders



IONIC HALL

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indicate an antiquity of at least four thousand years for these signs of the zodiac. The most ancient zodiacal representation now in existence is on a fragment of a Chaldean planisphere in the British Museum, London, inscribed with the names of the twelve months and their governing signs. The term "zodiac" is derived from zodion, signifying "a little animal."

In Nineveh, the tenth month was sacred to the "star of the goat," Aries. The human race was supposed to have been created under the sign Taurus, the bull. The Egyptians had this twelvefold division of the zodiac, and the ancient Chinese indicated the "yellow road" of the sun by the "twelve cyclical animals." The usage, therefore, reaches back to time immemorial.

The zodiacal signs were distinctly recognized and characteristically employed by our precursors in the Craft, the operative Masons of the middle ages in Europe.



The Library

THE architecture, as well as the style of decoration, of this Hall is the intricate Byzantine; the same motive also forms the border of the mosaic pavement.

The columns supporting the ceiling have fluted shafts, with capitals of the bold Corinthian type. The ceiling is divided into sixty-six oblong coffers.

The purpose of this Hall as a Library, and the virtues derived from education, are illustrated by the inscriptions on the frieze and the twenty allegorical figures.

In the frieze beneath the cornice of the ceiling are the following Latin texts:

"Quodcumque facere potest manus tua, instanter operare; quia nec opus, nec ratio, nec sapientia, nec scientia erunt apud inferos, quo tu properas."—Ecclesiastes, Cap. IX. 10.

(Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest.)

"Sola perpetuo manent, subjecta nulli, mentis atque animi bona."—Seneca, Oct. 548.

(The virtues of the mind and soul, subject to no one, alone remain forever.)

"Viamque insiste domandi, dum faciles animi juvenum, dum mobilis ætas."—Virgilius, G. iii. 164.

(Begin early the course of education, while the mind is pliant and age is flexible.)

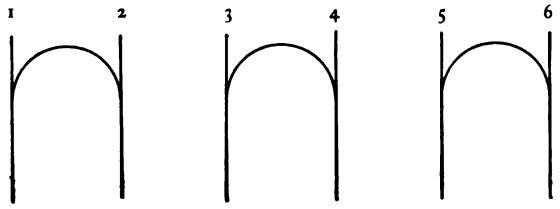
On the north wall are pictured the departments of human knowledge.



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1. MEDICINE. Æsculapius, the old Greek physician, sits teaching the science of medicine to coming generations.

2. PHILOSOPHY rests with her hand to her brow, trying to fathom the riddle propounded by the Sphinx.

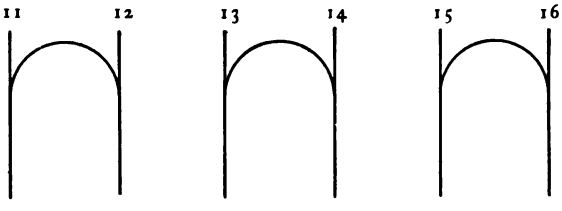
3. POETRY. A young poetess gazing abstractedly, seeking for the fitting word to write upon her scroll.

4. HISTORY (Memory). An old chronicler searching in the Book of History for the records of a bygone time.

5. ASTRONOMY is typified by the first astronomers, the Persian and the Arab, measuring the distance of the stars on the celestial globe.

6. MATHEMATICS stands musing upon the geometric principles of the triangle in his hand.

On the south wall are figures typifying the source of natural happiness.



11. CHARITY giving drink to a wounded soldier supported on the arm of his comrade.

12. PEACE, with the green branch, signifying plentiful crops, and the happy child at her knee, yet wearing the helmet and holding the sword, in order that she may defend and preserve these blessings.

13. INDUSTRY, holding the cog-wheel of the mechanic arts, and keeping the woodman's axe beside her.

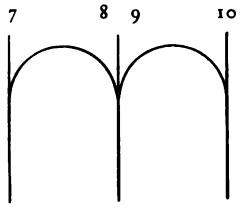
14. INTERNAL TRADE, typified by the Oriental merchant displaying his costly wares, the jar, the jewel-casket, and the necklace of pearls.

15. INTERNATIONAL COMMERCE, with the anchor resting near her, considering the model of a vessel.

16. REFLECTION (Meditation), gazing upon the human skull as the most serious of all the problems of the world with which men have to deal.

On the east wall, and continued on the west, are types of the ancient cities from which learning and culture have been handed down to us.

EAST WALL



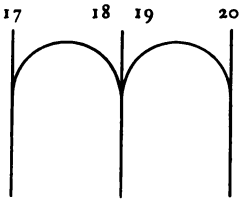
7. ROME sits erect and ready, with helmet and spear and shield. Her foot is on the globe, in token that she rules the world. Beside her is the image of the Goddess of Victory, with the crown of triumph, but with wings, to pass quickly away.

8. ALEXANDRIA, founded and named by the Greek conqueror, Alexander the Great, whose bust is seen in the background. The elaborate costume and the Cleopatra-like features of the figure point to Oriental luxury, while the book she holds reminds the observer that once the greatest library in the world was gathered at Alexandria.

9. CORINTH, seated upon the Corinthian capital, which was first conceived in her city; behind her, in token of her art and poetry, the winged horse Pegasus, who was supposed to carry thoughts upward to the heavens. She holds the laurel-branch with which to crown the athlete who was victorious at the Isthmian Games, held near by in the plain.

10. ATHENS, symbolized by the goddess Minerva, who lent her divine wisdom to the guidance of the city. Her signs are the owl, the breastplate, and the Gorgon shield, which turned the beholder into stone. In the background is seen the statue of a philosopher, in token that the city of Athens was "mother of art and eloquence."

WEST WALL



17. BYZANTIUM, successor and heir of Rome, holding the orb and sceptre of empire, but, unlike her mother, proud, luxurious, and unwatchful, so that power must pass quickly from her hands into those of the young and vigorous races of Europe.

18. RAVENNA, the Gothic imperial city, which gladly received and disseminated in Italy the learning of the perishing Byzantine empire. Her costume has a depth of Oriental color, and is rich with the jewels of learning. She wears the crown of authority, and holds the horn of plenty, in token that her teaching will bear fruit to remote ages.

In the other division of the western wall, over the entrance, are symbols of the two great qualities enjoined by the principles of Masonry,—namely:

19. FIDELITY is represented holding in one hand a wand twined with the unchanging ivy, and clasping with the other hand a branch of evergreen, and is guarded by a Saint Bernard dog, one of the breed that has been trained to search for perishing travellers in the Alpine snows.

20. VIRTUE, a female figure, holds the shield of Purity and the sword of Courage, while beside her crouches the lion of fortitude and strength of character.

CEILING

In the decoration of the ceiling the Masonic idea, the age and universality of the Masonic Fraternity, is prominently indicated. In each of the middle coffers is one of the signs derived from the works of the ancient stone-cutters, and in the two outer, next to the north and south walls, are placed elaborate designs taken from the coats-of-arms, ancient and modern, of various Masonic bodies.

PANELS ABOVE NORTH WALL, BEGINNING WEST

I. Taken from Seal of the Grand Lodge of Pennsylvania.
II. Arms of the Free Masons, from the Gateshead Charter, 1671 (English).
III. Taken from Seal of the Grand Lodge of North Carolina.
IV. The old Seal of the Grand Lodge of Pennsylvania, together with the Arms of State.
V. Taken from Seal of the Grand Royal Arch Chapter, Massachusetts.
VI. Arms of the Stone Masons at Strassburg, 1725.
VII. Taken from Seal of the Grand Royal Arch Chapter, Maine.
VIII. The Arms of the Most Ancient and Honorable Fraternity of Free and Accepted Masons. "Ancients" Grand Lodge of England.
IX. Taken from Seal of the Grand Lodge, British Columbia.
X. Arms of the Sculptures or Marblers, from the Gateshead Charter, 1671.
XI. Taken from Seal of the Grand Royal Arch Chapter, Washington, D. C.

PANELS ABOVE SOUTH WALL, BEGINNING EAST

I. Taken from Seal of the Grand Lodge of New Hampshire.

II. Arms granted to the Carpenters' Company of London, sixth Edward IV., 1466.
III. Taken from Seal of the Grand Council of the State of Iowa.
IV. Seal of the Grand Lodge of Germany (Berlin), with Arms of Germany.
V. Taken from Seal of the Grand Lodge of Alabama.
VI. Arms of the Grand Lodge of Scotland.
VII. Taken from Seal of the Grand Royal Arch Chapter, Vermont.
VIII. Arms granted to the Masons' Company of London, twelfth Edward IV., 1472.
IX. Taken from Seal of the Grand Holy Royal Arch Chapter, Pennsylvania.
X. The Arms of the "Moderns" Grand Lodge of England.
XI. Taken from Seal of the Grand Royal Arch Chapter, Rhode Island.

Egyptian Hall

EGYPTIAN HALL is sixty-five feet long, fifty feet wide, and thirty feet high.

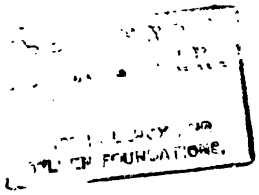
It is an ordinary room, decorated in the ample style of the Nile Valley. Twelve huge columns stand on the four sides of the room in massive grandeur, surmounted by capitals peculiar to the temples of Luxor, Karnak, Philæ, and other ancient edifices, photographs of which were procured especially for this work.

Each of the columns has an original in Egypt, from which it is copied, and in this Hall is exhibited the full range of such architectural devices as were evolved by the old-time Egyptian builders. The columns stand clear of the walls, and are divided into sections. On these are panel ornaments in imitation of those found in Egyptian temples; there may be seen borders of reeds and rushes, a fluted frieze, the flying sun-disk, the Uræus, and other symbolic motives. Lotus-flowers twine around the base of the columns, reed decorations appear on the cornice, and pyramidal designs complete the panels. Uræi, or sacred asps, with extended heads, stare at the visitor on all sides of the Hall. The furniture is also in Egyptian taste. The Master's throne and chair, of gilded ebony, are massive and imposing; his pedestal, standing at the right hand, is flanked by sphinxes who solemnly gaze upon the beholder, and his chair is supported by sacred hawks. The pedestals of the Senior and Junior Wardens are also appropriately decorated.

In the decoration of Egyptian Hall an attempt has been made at archæological accuracy. The scenes of domestic



EGYPTIAN HALL



life, as depicted upon the walls of Egyptian Hall, are taken from the hypogea of the Old Empire. Others are taken from later sepulchral chambers, where, in solemn contrast with scenes of state, of conquest, and trophies of battle which decorate the walls of the great temples, the occupant, during his lifetime, had pictured the substance of his faith, as, for instance, at Bab-el-Moluk, where was portrayed the ritual of the dead. No one might enter there; the deceased alone had right of possession. Sealed within the rock, he passed the threshold of the door which opens from the present to the future, from the known to the unknown. The ordeals which the soul must undergo on its way to the judgment-seat of Osiris formed the subject of continued representation, until, in the chamber of the dead, the purified soul entered the bark of the Sun, and became a part of the divine essence, eternal light, eternal life.

In the treatment of the ceiling, blue was adopted as indicative of the heavens, and, to relieve what would have been otherwise plain surfaces, the solar disk was placed in the East, the symbol of the Aten, the god of Akhen-Aten, its life-giving rays spreading over the firmament and imparting by characteristic symbolism its life-giving influences upon nature. At various points the seven planets are indicated by stars, and the symbolic representation of the twelve months is copied from the Temple of Rameses at Thebes.

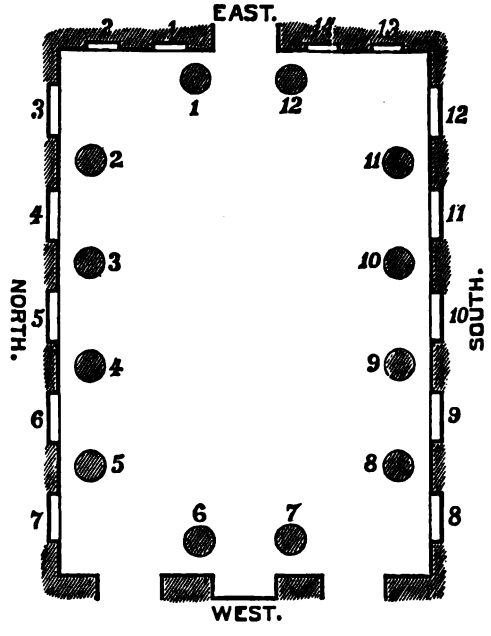
The cross-beams of the ceiling are treated with motives taken from ancient decorative forms, whilst their intersections bear ancient mason-marks.

The frieze of the cornice represents the seasons and the twelve hours of the day, as found at Edfou, the appropriate goddess standing in the prow of the boat; above her head shines a star in a circle (Temple of Edfou). The soffits of the lintels over the columns contain, alternately, the figures of the tutelary goddesses of the North and the South, Uati, and Nekhebt, whom the Greeks identified with Eleithya, the goddess of birth.

THE EAST WALL

The cornice of the pylon contains, as its central figure, the all-seeing eye of Horus, to which a procession of deities do homage. The sloping jambs of the pylon respectively represent various attributes of the gods and the adoration of Egyptian kings to some particular Theban deity. On the panel over the door is depicted the goddess having jurisdiction over the east bank of the Nile (after Wilkinson). The soffits of this pylon contain the names of the principal gods.

Column No. 1 is divided into two parts, the upper portion representing the sovereign and his family adoring the sun; the lower representing Horus and Thoth purifying Amenophis II.: "Thou art pure; thou art pure again, again" (from Philæ).



Column No. 12 has for the subject of its upper panel *the judgment of the dead*, and for the lower panel *the presenta-*

tion of Horus to Osiris, by his mother, Isis (from the great temple Denderah).

The four panels in the wall represent four great deities: No. 1, Osiris; No. 2, Horus; No. 14, Isis; No. 13, Ammon-Ra.

WEST WALL

The pylon is dedicated to the industrial arts, as found upon the hypogea at Abydos and Bab-el-Moluk.

Column No. 6 contains the figures of the goddess Selk and Hathor, lady of the West; Seb, husband of Nut; and the crocodile-headed Sebek, the god of the Fayûm.

Column No. 7 represents Thoth, the goddess Rataui, who at Erment was worshipped as the wife of the hawk-headed Theban sun-god Mentu.

In the panel above the chair is a bronze relief of Right Worshipful Grand Treasurer Brother THOMAS R. PATTON.

NORTH WALL

Column No. 2 represents King Sheshonk worshipping the great triad of Memphis,—Ptah, the lioness-headed Sekhet, and Imhotep.

Column No. 3 represents Rameses II. praying to the Theban triad Ammon-Ra, Mut, and Khonsu, the latter of whom was worshipped as moon-god.

Column No. 4 represents Amenophis II. offering floral tributes to the gods of Elephantine and the Cataract, Khnum, and his two female companions, Satit and Anuket.

Column No. 5 represents King Seti making a milk offering to Osiris, Isis, and their son Horus, the gods of Abydos.

PANELS

Panel 3. Amenophis, king, sitting as a child upon the lap of a goddess (from tomb at Gournah).

Panel 4. Man and wife and their household (Stele of the Eleventh Dynasty, Abydos–Boulak).

Panel 5. Hunting in the marshes (tomb of Ti).

Panel 6. Seti I. striking prisoners of war with his mace (Karnak).

Panel 7. Harper (from the tomb of Rameses III., Thebes).

SOUTH WALL

Column 8 is dedicated to Neith and to Tanen, a form of the god Ptah.

Column 9 is consecrated to Maât, the Goddess of Truth, Thoth, and the goddess Sefekh, mistress of the records.

Column 10 represents a form of Horus, and Set, son of Nut.

Column 11 represents Osiris, Isis, and the jackal-headed Anubis, the guardian of Necropolis, the son of Osiris by Nephthys.

PANELS

Panel 8. Harper (from the tomb of Rameses III.).

Panel 9. Rameses II. in his war chariot.

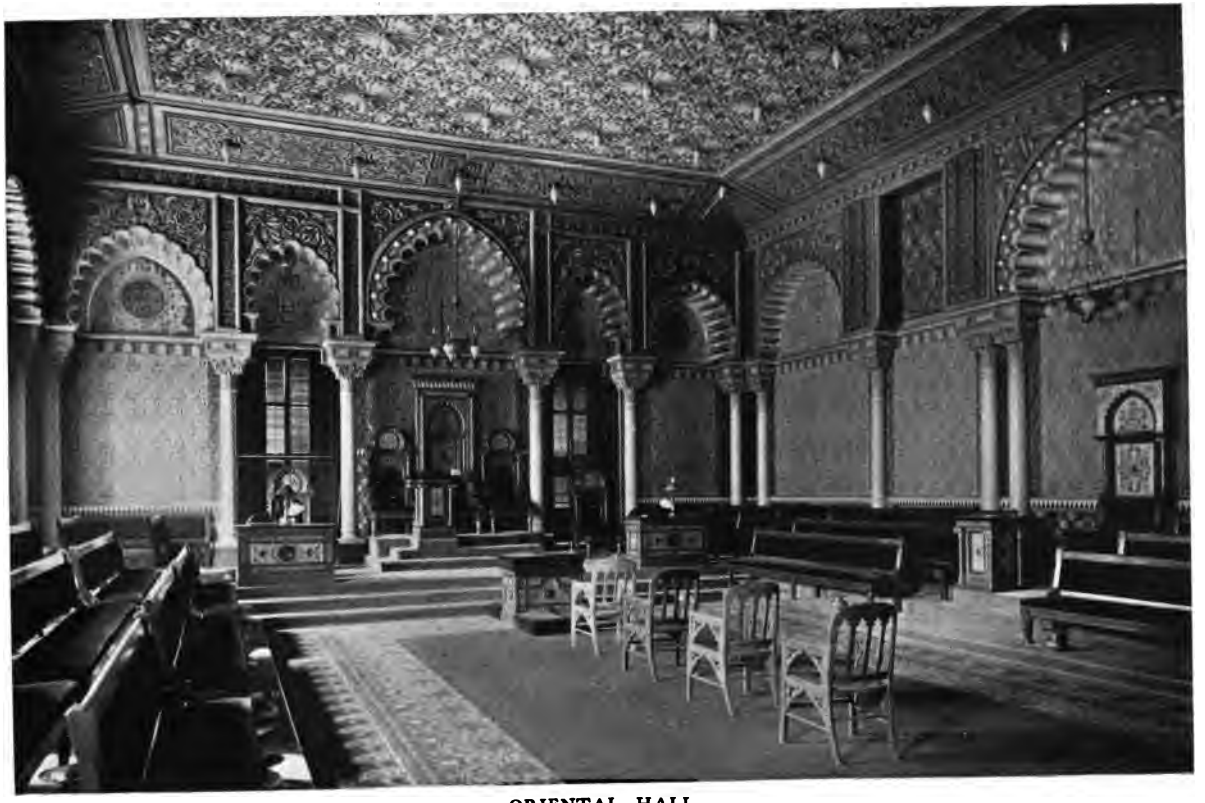
Panel 10. The bari, or sacred boat (from the Temple of Elephantine).

Panel 11. Rameses II. celebrating a festival.

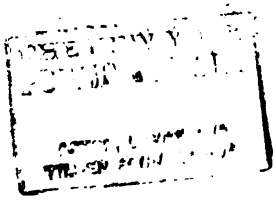
Panel 12. Anubis presiding over the dead, which the soul revisits in the shape of a human-headed hawk, holding the symbol of life in one hand and a sail, emblematic of breath, in the other.

The hieroglyphs and cartouches drawn immediately under the capitals of columns are those of several Egyptian kings.





ORIENTAL HALL



Oriental Hall

ORIENTAL HALL is throughout, in its architecture and decoration, an exemplification of the Moorish style, and a faithful representation and reproduction, in the minutest detail of coloring and ornamentation, of the actual architectural features and embellishments of various parts of the Palace of the Alhambra, at Grenada, Spain, which was begun in the thirteenth and completed in the fourteenth century, containing many Halls and Apartments; in the limited space of this single room enough is depicted to give some idea of the grandeur and magnificence of that fortress-like palace.

The ceiling is divided into seven thousand panels of various shapes and forms, the design of which was taken from the "Hall of the Ambassadors;" that for the border enclosing the ceiling—a pattern taken from the lotus-flower—is from the "Salon of the Tribunals."

The design for the glazed tiling forming the base of the walls and of the screens between the arches was copied from the "Court of the Fish-Pond."

The design on the wall over the columns, in panels, surrounded by a border ornamented with a shield, and also the border, are from the same Court.

The designs for the panels above the tiling and between the shafts of the columns, for the border on each side, for the band of arched ornament above, and also for the capitals of the columns, are from the "Court of the Lions." The ornamental bands above the panels, a succession of small arches with delicate enrichment of intricate enlaced design, the borders on the sides of and behind the columns, of interlacing lines of arches, the inner ones containing a shield,

and the border on the line of the capitals, are copied from the "Hall of the Abencerrages."

The soffits of the arches and spandrels above the arches, the design of which is a suggestion from the lotus-flower, is from the "Hall of the Two Sisters."





CORINTHIAN HALL, LOOKING EAST
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Corinthian Hall

IN the alteration and embellishment of Corinthian Hall all of the old structural plans, and the ceiling with the large cove at the side walls, were retained intact.

All new architectural features are in strict conformity with the principles of Grecian classical architecture and the best-known examples of the Greek Corinthian order, the columns being modelled after the perfect type of Corinthian fluted column and capital of the historic monument of Lysicrates at Athens.

The panelled ceiling, together with the caryatides supporting same, in the apse (recess) at east end of room, are after the celebrated Portico of the Caryatides of the Erechtheum at Athens.

The seats on the circular platform are in accordance with those found in the ancient Theatre of Dionysus, also at Athens.

The various subjects for the bas relief medallions over the entrance doors and on pilasters, north and south walls, were taken from antique Grecian coins and medallions.

The pictorial representations in the panels of the large frieze running about the four enclosing walls of the Hall are copies of historical fragments from Grecian mythology relating mostly to spiritual life.

The general scheme of decorative treatment of all architectural motif, from floor to cornice, is ivory of a dull finish, gold being utilized to effectively accentuate to a higher value all relief detail, color, and figure ornament.

The large cove and ceiling, which remained, are treated in shades of deep blue studded with stars in gold, thus producing sky effect above the line of lattice balustrade, which

was placed upon the cornice as a suitable finish for the special treatment of the side walls, the ivory, blue, and gold effecting upon the whole a soft and attractive atmosphere, like in an open uncovered cella, or hall of the ancient Grecian Temple.

EAST WALL

Inscription in frieze, below pediment: "FIAT LUX" (Let there be light).

Mural Paintings

Centre (pediment): The Rising of the Sun (Helios). Helios, young, beardless, with radiate head, rises from the waves in a chariot drawn by four horses.

First panel to the right, looking towards east wall: Aurora pouring dew upon the earth. Eos (Aos), or the dawn, clad in a long chiton sown with stars, hovers in the air, holding the jars whence she pours dew upon the earth.

Second panel to the right: Psychostasia, or weighing of souls. Hermes in the centre, recognizable by his caduceus, holds the balance of the scales where are to be seen the souls of two warriors. Two witnesses stand by, Zeus himself, on the left, armed with his thunderbolt and leaning on his sceptre; on the right, Eos, the mother of Memnon.

First panel to the left: Apollo (Delphinos), God of Fine Arts and reputed originator of Music, Poetry, and Eloquence. Apollo is seated on a high tripod, which broad wings bear gently over the waves. Dolphins, springing out of the water, accompany him; hence the god is also called Delphinos. He wears a wreath of laurel; with the left hand he touches the kithara; on the shoulder are his bow and quiver. The voyages of the god upon his tripod are doubtless allusions to the colonies founded by order of the Delphic oracle.

Second panel to the left: Triptolemus, holding a patera in his right hand and heads of grain in his left, is seated on a winged chariot from which dart two serpents. In front of



CORINTHIAN HALL, LOOKING EAST

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him, Proserpine, daughter of Demeter and Zeus, holds a torch in her left hand, and in her right a wine-jug, which she inclines towards the patera of Triptolemus. Behind the chariot is Demeter, wife of Zeus, a torch and some heads of grain in her hands. Borne along in his chariot, the hero is preparing to journey through the world and instruct the human race in agriculture.

WEST WALL

Inscription in frieze of cornice: "FIDE ET FIDUCIA" (By Fidelity and Confidence).

Mural Paintings

Centre: Jason and Herakles, with the help of Medeia, attacking the Dragon. In the centre of the scene rises a tree, dividing it into two equal parts, in which the characters are distributed in two classes. Upon the branches is suspended the Golden Fleece; about the trunk is coiled the dragon which guards it. Jason, on the left, and Herakles, on the right, are preparing to strike the monster, the one with his lance, the other with his club. Behind the heroes and ready for combat are three of the Argonauts, their companions. In the upper division, on the left, the winged Kalais, son of Boreas and Oreithyia, comes to take part in the combat. To the right, Medeia, clothed in splendid Asiatic garments, aids the combatants by her magic power. In the right hand she holds a casket, with her left she is preparing to throw some leaves upon the dragon. Behind her, and corresponding to the figure of Kalais, is a winged Love; he is seated upon a rock, holding a mirror in his left hand.

Panel to the right, looking towards west wall: Orestes in shelter at Delphi, and protected by Apollo. "Nay, I'll not fail thee, but, as close at hand, will guard thee to the end," Apollo says to Orestes (lines 64, 65, of the Eumenides).

Orestes being seated on the altar of Apollo, the god, standing beside him, holds over his head a pig, the expiatory victim. In front of Orestes stands Artemis.

Panel to the left: Eumolpus seated with a sceptre in his hand, a swan at his side, is an allusion to the king's name; it is, indeed, the tuneful bird, Amphitrite (Venus), with a fish in her right hand, and Dionysus holding a vine-stock as sceptre.

Medallions over Doors and on Pedestals either Side of Niche, with Subjects taken from Antique Coins and Medallions

Over door to the left, looking towards west wall: Centre, from a bronze coin, the eight Phœnician Kabeiroi, legend "Colivlbeer" (Colonia Julia Berytus). Left, from a bronze coin, of Ephesus with the effigy of Marcus Aurelius. Marcus Aurelius and Lucius Verus sacrificing on an altar lighted before the statue of Artemis of Ephesus. Right, from a coin of Ariarathes. The Baal of Gazioura seated, his left hand resting on a sceptre, holding in the right an eagle.

Over door to the right: Centre, from a bronze medallion, Temple of Zeus at Pergamos, under the portico Zeus, before him a priest standing, holding a patera, about to sacrifice a bull. Left, from coin of Chios, Dionysus crowned with ivy, standing, his peplos on his arm and holding a thyrsus. Right, from a gold coin of Alexander, a winged Victory, in the field a thunderbolt, also a letter, the latter being the mint-mark.

On pedestal to the left: From a gold medallion, discovered at Kertsch, head of Athene.

On pedestal to the right: From an Athenian coin, A.O.E., being names of magistrates. Owl, symbol of wisdom. Lion, symbol of strength.

SOUTH WALL

Inscription in frieze of cornice: "LABORE ET HONORE" (By Labor and Honor).



CORINTHIAN HALL, LOOKING WEST

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Mural Paintings

Centre panel: The birth of Pallas Athene. Zeus, thunderbolt and sceptre in hand, is seated on a throne; Hephæstus has cleft the skull of the god and Pallas Athene is springing, full armed, into the light of the day. On each side of Zeus are symmetrically grouped the divinities who are usually associated with Pallas: to the right, before her, is Ilithyia, who presides over births; Herakles, the most famous of the Greek heroes, celebrated for his strength and courage; and Ares, the God of War; to the left, first Apollo, playing the seven-stringed lyre; Poseidon, the God of the Sea, Fountains, and Rivers, together with Here, wife of Zeus; lastly, Hephæstus, who flees in alarm behind Here; a bird of good augury is in the air.

First panel to the right, looking towards south wall: Scheme of Sacrifice. A curved object, perhaps one of the victims' horns, lies upon the altar, on which the fire is not yet lighted. At the left is the person about to sacrifice; he wears a laurel-wreath on his head, raises the left hand in sign of adoration, and holds a cup in the right hand. Nike, the Goddess of Victory and Success, pours into this cup the wine which is to be used in libation. At the right are two assistants; each carries a long wand, which serves as a spit, on which are pieces of the flesh, etc., of the sacrifice. Lastly, a flute-player; the inscription above him indicates that he will share in the sacred repast.

Second panel to the right: Judgment of Paris. Paris, son of Priam, has awarded the apple to Helen of Troy, as the most beautiful woman. She is seated on a throne and attended by a winged Victory. To the right stands Hermes, known as the messenger of the gods.

First panel to the left: Odysseus and the Sirens. Odysseus is standing tied to the mast of his vessel, while his companions, urged by the helmsman, are rowing hard. Three Sirens, under the form of birds with women's heads,

seek to attract them; one flies down towards the ship, the two others are perched on rocks; the Siren at the left bears the significant name of Himepiia.

Second panel to the left: Greece. Hellas (personified Greece) is standing between Zeus and Pallas Athene, and attended by a Victory. Zeus on the throne with sceptre and thunderbolt.

Medallions on Pilaster supporting Centre Panel

First one (on top): From a silver coin, Archaic coin of Corinth. Pegasus, bridled, flying; beneath, the kappa, initial of the name Corinth.

Second one (from top): From a Corinthian coin. The hero Isthmos, the personified Isthmus, holding rudder in each hand. Legend: CLICOR (Colonia, Julia Corinthus).

Third one (from top): From a Corinthian coin. The round temple of Polaimon; the cupola, adorned with dolphins, that form akroteria, is supported by six columns. Before the Temple a bull, about to be sacrificed, and a tree. Legend: CLICOR.

Fourth one (from top): From an engraved stone. Laws of Triptolemus. Triptolemus, standing upon a car drawn by serpents, hands the roll of his laws.

NORTH WALL

Inscription in frieze of cornice: "NIL SINE NUMINE" (Nothing without God).

Mural Paintings

Centre panel: The hero Perseus, son of Zeus and Danæ, in combat with the Amazons.

First panel to the right, looking towards north wall: Archemoros lying in state. In the centre, lying on a state bed and wrapped in a shroud, is the young Archemoros, who was killed by a dragon. At the side of the body an

old woman is about to lay a wreath upon the head; at the right approaches rapidly his old teacher, holding in his hand a lyre, in allusion to the lessons he had given his pupil; to the left a serving-man carries a vase, destined, no doubt, to be placed in the tomb.

Second panel to the right: Ajax, son of Telamon and Peribœa, prominent hero of the Trojan War, taking leave of his parents. In the centre Ajax and Telamon, the latter, with bowed head, resting on a staff.

First panel to the left: A nuptial scene. A girl with a lily, the symbol of purity, in one hand and a tympanon in the other, is leading the young couple into their new home; a satyr, carrying a candelabrum and torch, closes the procession.

Second panel to the left: Dionysus, Komos, and Tragedy. Dionysus, seated, holds the thyrsus in his left hand, and in the right a kantharus, which he inclines to the young Komos, who, leaning with both arms on the knees of the god, is about to drink, while Ariadne, standing behind, fills the vessel. Behind Dionysus is Tragedy. In the right hand she holds the thyrsus, and in the left a hare, which she is about to present to the boy Komos.

Medallions on Pilaster supporting Centre Panel

First one (on top): From a silver coin of Knossos in Krete. The Labyrinth of Krete in the form of a cross, ornamented with a star at the centre, and with four indented squares in the angles.

Second one (from top): From a bronze coin. The Temple of Artemis at Ephesus. The statue of the goddess is standing under a Temple of six columns.

Third one (from top): From a bronze medallion. A Dionysiac procession. Dionysus, holding a thyrsus ornamented with fillets, seated upon a chariot drawn by a panther and a goat. Eros is riding on the goat; beyond is a mænad playing the tympanon, and a satyr shaking castanets.

Fourth one (from top): From a plaque of silver-gilt, found at Galoxidi in Lokris. The birth of Venus. The goddess, naked, her head and arms thrown back, her hair disordered and dripping, holding an ample peplos, with which she seems to cover herself, is drawn from the water by Eros, who stands on a rock.

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